I: Conzemius M-4, 5 (1921) 1932
SA15 Mosquito SA15

FESTIVAL DRESS (MISKITO).—M. W. (308) gives us a description of the gala dress of the Miskito which was worn on festal occasions. Besides the loin cloth the men wore cotton bands with bright feathers attached around their wrists and above and below the knees. The body, or the face only, was painted with pinewood charcoal, over which a "varnish" of turpentine was applied. On the breast was a thin plate made of a Spanish dollar piece beaten out flat, the successor of the gold plate met on this coast and in Costa Rica and Panama at the time of Columbus. Between the shoulders was suspended a tube made from a shin bone, with a bunch of feathers, while sea shells depended from the ears. A rod of bone or cane was worn at the pierced septum of the nose; a turtle hook, inserted in a perforation of the lower lip, supported a pendent plate of brass or shell.

Nowadays the Miskito wear on feast days old coats which they have obtained from the foreign residents. The bright-colored necktie, worn sometimes without any collar, is then allowed to fall over the coat. The socks, which are not worn on ordinary occasions, are pulled over the trousers like overboots. Bright-colored handkerchiefs (*aŋksar*) are also in great favor.

FESTIVAL DRESS (SUMU).—At their festivals the Sumu of to-day paint the entire body red and black, so that it is impossible for them to recognize each other. At such an occasion their only clothing consists of a loin cloth and a headdress (*sira*). The latter is made from the split stem of a kind of bamboo, known locally by the Miskito name *bratara*, from which the bark has been taken off. The different slices are painted and then tied together with black cotton thread, and the cap thus formed is ornamented with the feathers from gaily colored birds, as parrots, macaws, and toucans, or the curly head feathers of the curassow. From this headgear depends a piece of "white tunu" or tree-bark cloth; this part of the cap is called *pakna*. It is painted with various designs, and hangs down the back to the hips. On the neck, wrist, and knee they wear, besides, strings of beads worked into designs; round the upper part of the arm they tie a cotton string to which small feathers have been attached.

HEADGEAR.—Many Indians buy hats which are known by the Spanish name "sombrero" (*sumruru*, *sumuru*) or the English "straw hat" (*trahat*, *tarahat*). They are little used in their daily occupations and constitute above all an article of ornament. To the women the hat is, however, unknown, nor is there any other sort of headgear used by them.

FOOTGEAR.—Sandals are not known in the region under consideration, but they are used by the Paya. Moccasins are made occasionally by the Miskito, and shoes are bought in the local shops, but there are no native names for these articles. The women do not use any footgear at all except in the more advanced communities.

1: Conzemius M-4, 5 (1921) 1932
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the women with the aid of small wooden sticks (M.: *aulala-dusa;* S.: *awal-panan*) across nose, cheeks, chin, and forehead, in lines, dots, and dashes; sometimes geometrical designs are made. This manner of applying the pigment is by no means hideous; the legs are occasionally painted to match the color of the dress.

The black paint is used by the men. The Sumu obtain it chiefly from the melted gum of certain trees, as rubber (*Castilla* sp.), cortés, or *auka* (*Tecoma* sp.), or "tunu," whereas the Miskito use pinewood soot (M.: *alami;* S.: *dam*). Over the latter the Miskito apply a "varnish" of turpentine (M.: *auas-maka;* S.: *auas-ya*), which habit was practiced already toward the end of the seventeenth century (M. W.: 308). The men generally smear the whole of the exposed body parts and never make use of the pretty designs obtained by the women with annatto dye.[19]

Sometimes clays are also used as pigments. In former days it was the work of the woman to paint and anoint her husband every morning previous to his departure for the chase. Now everyone does his own painting and decorating; small looking-glasses for that purpose are in every household. The latter are known by their English name among the Miskito, whereas the Sumu call them *waya-tal* "to see the likeness."

TATTOO.—The embellishment of the countenance with tattoo (M.: *rami;* S.: *tiñ-pana, rami*) is still common among both tribes. The incisions into the flesh were formerly made with the thorns of certain bromeliaceous plants, flint splinters, agouti claws, or fish teeth; pinewood soot was then rubbed into the wound. Nowadays the flesh is punctured with steel needles and gunpowder is applied in the incisions. The stains are as enduring as a human life. Face, arms, and breast are the body parts which are most frequently tattooed. The designs generally represent geometrical figures and resemble those engraved on calabashes and on river bowlders. At the time of Columbus (1502) a certain tribe living on the coast of Honduras, to the west of Cabo Gracias a Dios, had on arms and bodies "figures wrought with fire," representing jaguars, pumas, and castles. Pim and Seemann also state that tattooing by cautery was practiced by the Sumu of Rio Escondido.

NECKLACES.—Necklaces (M.: *nana-wilkaya;* T., P.: *ditmak-sitnin;* U.: *dakat-sitnaka*) of shell beads, quarts, greenstone, fish, and turtle bones, small vertebrae, snails, animal teeth, and seeds from certain plants were formerly in use. It is unknown, however, how these articles were formerly pierced without the aid of European imple-

[19] According to Bell (b: 158) the male Sumu from the upper Rio Prinsapolca painted their faces black and red in stripes and diamonds.

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1: Conzemius M-4, 5 (1921) 1932
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ments. The Sumu also carried the nails and teeth extracted from their unhappy victims (M. W.: 305). The seeds of the "lágrima de San Pedro" (*Coix lacryma-jobi* L.; M.: *twi ma;* S.: *am mínik, am mak*) are still in great favor.

In modern times such necklaces are nearly always made from small colored glass beads (M.: *lilyura;* T., P.: *ala;* U.: *tasañka*) of foreign manufacture. Bead ornaments are also worn by both sexes around the wrist, at the ankle, and below the knee. On festive occasions the men also put "hatbands" of beadwork around their hats. The Sumu women seldom wear the beads worked in a pretty design, as do the men, but they put the whole "hank" around the neck, just as they buy them in the shops, fastening the ends at the back of the neck. Sometimes they wear such a large quantity of these beads as to hinder them considerably in following their daily occupation.

FEATHERWORK.—Feathers from certain bright-colored birds, as parrots, toucans, macaws, curassows, etc., are made into ornaments by attaching them to a string or to a thin vine with the aid of thread from cotton or silk grass fiber. Such ornaments are comparatively rare now; they are seen chiefly at the festival of the dead. The art of the "tapirage" (from a native name of the Guianas), or artificial means of obtaining yellow or red plumes from parrots or other birds, as is still done in South America, appears to have been known to the Sumu in former days. For this purpose they used the secretion from the skin of a common greenish-blue frog (*Dendrobates tinctorius*) with black stripes and spots over the whole body, including the legs, which was rubbed into the skin of the parrot, the subsequently appearing young feathers being yellowish red instead of green.

PECTORAL PLATES.—M. W. (308) mentions a thin breastplate worn by the Miskito on festal occasions; it was made of a Spanish dollar piece beaten out flat. Columbus also mentions such gold ornaments which were worn around 1502 on the Atlantic coast of Costa Rica and Panama.

NOSE AND LIP ORNAMENTS.—The nasal septum was formerly perforated for the reception of a rod of bone or cane, an ornament which has now entirely disappeared. Dampier (I, 32) describes and depicts a curious cone or bell shaped ornament of turtle shell worn by the Kukra males of Corn Islands in the underlip. During early childhood the lip of the boy was pierced and the perforation kept open by means of little pegs. When arrived at the age of 14 or 15 (probably at the age of puberty) the boy inserted in the opening an ornament of tortoise shell, the under part of which was allowed to hang down over the chin; it was worn the whole day long, but it was taken out at night. About the latter part of the seventeenth century the Miskito wore on the chin a pendent plate of brass or shell, which was supported by a turtle-shell hook inserted in the lower lip (M. W.: 308).

1: Conzemius M-4, 5 (1921) 1932
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EAR ORNAMENTS.—Formerly the ear lobes of both sexes were pierced for the reception of ear plugs (see under Deformation of body) and pendants were worn at festivals. Nowadays silver crescentic earrings (M.: *kyama-lula, kyama-dusa, kul-dusa, bapriñ;* S.: *tapana*) and finger rings (M.: *mat-diñka, mihta-diñka;* S.: *tinana*) are very common. These articles are either bought from foreign traders or from traveling Ladino goldsmiths.

HAIR.—The men cut their hair short, but occasionally the elder Miskito leave a lock of hair just back of the crown. About the middle of the nineteenth century the Sumu men wore their hair long and tied it in a queue (Bell, b: 158; Collinson, b: 149–150), but now they have it cut fairly short in a straight line just above the eyebrows and as far back as the temples. The women of both tribes cut their hair off just above the eyelashes in order to prevent it from hanging over the face, but on the sides and back it is allowed to hang down freely. Upon the death of a relative they cut it off short and lay it in the grave with the deceased, a practice which formerly was also current among the men at the death of their wives.

At the settlement of Cariay, which probably existed in Costa Rica and not on the Mosquito Coast, as many believe, the women wore their hair cut short in 1502. The men, on the other hand, had it long; the fringe was cut moderately short, while the remainder of the hair was allowed to grow long and was bound up with fillets round the head in braids and rolls.

Both sexes devote much attention to their hair and they anoint it frequently in order to render it softer and easier to handle. Their favorite hair oil, known by the Miskito name *batana*, is obtained from the seeds of the oil palm (*Elaeis melanococca*). The Sumu also extract the oil from the seeds of various other trees, as the saba (*Guarea caoba* or *Carapa guianensis*), the "eboe" (*Coumarouna oleifera*), the "yari" and the small huiscoyol palm (*Bactris horrida* Oerst.); they also buy *batana* from their neighbors. Nowadays these hair oils are mixed with foreign hair tonics, perfumes, and vaselines, but in former days the Indians added the aromatic rootstock or fruits of certain indigenous plants. Flowers and ribbons are also tied or stuck in the hair by the females.

A crude native comb was formerly made by tying together a number of small sticks which tapered to a point at each end. Now only foreign-made combs are seen. Among the Miskito the latter are known by the English word *kum*, whereas the Sumu have native names (T.: *bas-kus;* P., U.: *bas-kahna*). Exquemelin (Fr. ed.: II, 268–269) states that the Miskito wife used to comb her husband's hair every morning before the latter went out hunting and fishing.

DEPILATION.—Although the Indians take much pride in an abundant growth of hair on the head, they would formerly not allow any

1: Conzemius M-4, 5 (1921) 1932
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the English freebooters of Jamaica during the latter part of the seventeenth century. The most important of the foreign-made articles, which are now considered indispensable to the bulk of the Indians, are the following: Salt, machetes, axes, knives, adzes, hoes, light 3-legged iron cooking pots, fishhooks, triangular files, shotguns with ammunition (powder, shot, percussion caps), cotton goods of various patterns (calico, gingham, salampores, drilling, blue dungaree), bright-colored handkerchiefs, ribbons, thread, needles, beads, combs, small looking-glasses, jew's-harps, clay pipes, tobacco, etc. In order to obtain these commodities the Indians will work for a short time as day laborers, or sell some forest or agricultural products. Very little value is placed upon labor performed at home, and certain homemade articles, which have taken a considerable time to prepare, are often bartered for a mere trifle.

METAL WORKING

Gold ornaments appear to have been known in pre-Columbian days and were used for ceremonial purposes and for personal decoration. Breastplates of wrought gold were already observed by Columbus in 1502 at Cariay, but this locality must be placed in the territory of Costa Rica and not on the Mosquito Coast, as has been done by various historians. About 1699 silver breastplates, either bought from the Europeans or hammered by themselves out of silver coins, formed part of the gala dress of the Miskito (M. W.: 308); they may have been emblems or insignia of authority.

Ornaments of gold were probably introduced among the Miskito and Sumu by way of trade from the Pacific side of Nicaragua or from the Talamanca region of Costa Rica, where they were common. They were probably the work of the Chiriqui goldsmiths, who had attained a high degree of skill in the making of low-grade gold objects. But they must have existed very sparingly on the Mosquito Coast, for in recent days none has been discovered in the country. Figurines and amulets of the precious metal are said to have been discovered in the Pispis mining district, around Cuera Hill, on the Rio Wawa, and at El Dorado (Honduras), but these reports need confirmation.

The rude tribes of the Mosquito Coast did not know the art of working gold, copper, bronze, or any other metal; this art was known, however, to the Indians of Bolivia, Peru, Mexico, and other regions of America in pre-Columbian days. Placer mining is carried on in many parts of the country by whites, negroes, and Ladinos, but not by the Indians. There is no reliable record of the Miskito and Sumu knowing how to wash gold from the sands of the numerous auriferous streams before the arrival of the Europeans. Even to-day

1: Conzemius M-4, 5 (1921) 1932
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316 this is done by them in isolated cases only; they use a round, low bowl or *batea*, in which they place some of the auriferous sand together with some water. Then, whirling the *batea* rapidly, a feathery stream of mingled sand and water flows constantly over the edge. When the sand is nearly all exhausted, the bowl is filled again, and this process is repeated a number of times. Finally a little deposit of grains of gold will be found at the bottom.

These Indians have no name in their own language for either gold or silver, but they call these precious metals "yellow money" and "white money" respectively. Their word for money (M. and T.: *lala;* P. and U.: *lihwan*) might have designated gold originally, or perhaps metal in general. Still, there is a native name for iron or steel (M. and T.: *silak;* P. and U.: *yasama*).

301 439 411 Cheap bracelets, earrings, and finger rings of foreign origin are now very common among both tribes. The iron and steel objects, which are now in universal use on the coast, have not been cast or forged locally, but have been obtained in trade. Harpoons are made from our common triangular files with the aid of another file. This process is very slow and tedious. The iron points or "heads" for arrows and spears are generally made from old cask hoops or from other scrap iron.

STONEWORK

324 METATES.—Stonework is practically limited to the manufacture of crude metates or maize grinders (M.: *walpa-akbaya;* T., P.: *ki-watak;* U.: *ki-tiknaka*) which are used for grinding maize, cacao, or other grains or fruits. They are merely plane slabs of a tufflike rock with a slightly concave grinding surface, on which the grains are crushed with the aid of a handle or metlapil (M.: *walpa-mihta;* S.: *ki-mak*). These crude metates are made with the aid of a hard blackish stone chisel (M.: *kwa-siksa;*[37] T., P.: *pransa, paransa;* U.: *ki-tisna*).

324 172 ANTIGUALES.—Elaborate metates, cylindrical bowls and mortars of a hard granitelike material are occasionally found on the Mosquito Coast. Isolated specimens of these articles are met with, but as a rule they are found in deposits from miniature size, perhaps children's toys, to giant sizes for ceremonial purposes. These objects exist in all stages of manufacture, but the finished product is now very scarce, having either been taken away or broken.

Such old sites or "antiguales," as they are known locally, are especially numerous in Honduras between the rivers Plátano and Paulaya; they are found generally on some elevated spot within a

[37] At Ciudad Antigua, in the Nicaraguan department of Nueva Segovia, I heard this tool called "cuabul" (=*kwa-bul*) by the Spanish-speaking inhabitants. In the Miskito language *siksa* means "black," while *bul* is "mottled" or "speckled."

1: Conzemius M-4, 5 (1921) 1932
SA15 Mosquito SA15

it with sulphur. They apply a thin coat of the milk on cloth for the making of waterproof traveling bags, hunter's bags, and ponchos or raincoats. This industry is, however, chiefly in the hands of the Ladinos.

WOOD CARVING.—Wooden stools (M.: *sulati;* T., P.: *sini;* U.: *panba*), carved with the machete and the adze from a solid block of wood, are in universal use. In olden times these stools had three well-centered, elaborately decorated legs and a beautiful bird or animal head, reminding much of the metates which are occasionally found in the ancient sites.

Formerly a sort of walking stick or scepter of hard wood, surmounted by a carved human head, was an insignium of office and authority, but this custom has been introduced apparently by the English or Spanish, as there is no native name for it. Similar sticks now belong to the outfit of the Miskito sukya.

The central house post of the old-fashioned Sumu hut was also elaborately carved. The art was also practiced on various wooden domestic implements, as for instance the large wooden spoons (M.: *kustara;* T., P.: *pan-yamna;* U.: *kusaro*) and the cradles (M.: *kuhsañ;* T., P.: *pala;* U.: *lim*). Wood carvings generally represent animal or human heads, or geometric figures, rarely floral designs. At the festivals of the dead celebrated by the Miskito headdresses carved into animal or human heads are sometimes worn.

ENGRAVED CALABASHES.—The common calabashes (M.: *kahmi, kami;* S.: *sutak*) of the Miskito and Sumu are often engraved with simple geometric designs, such as triangles, circles, zigzag lines, parallelograms, which recall those used in tattooing, on pottery vessels and painted tunu cloth, or the ones found on the large river bowlders. According to the Indians, however, these are merely impromptu inventions and serve no other purpose but that of identifying their calabashes. An elaborately carved and painted calabash, obtained from a Sumu chief of Rio Bocay, has been described and depicted by Sapper (*1*, 206–210).

BEADWORK.—The women of both tribes are very clever in making pretty bead ornaments of various colors to be worn around neck, wrist, below the knee, and above the ankle; the men also occasionally use them as watch fobs and as hatbands. The designs are chiefly animal, especially of snakes. Two patterns of beadwork have been pictured by Sapper (*2*, 274), one representing paddle handles, the other the skin of the *rikaya* salamander. The Indians utilize small glass beads (M.: *lilyura;* T., P.: *ala;* U.: *tasañka*), which they obtain from the foreign traders. The colors preferred are green, blue, black, and white, while red, brown, and yellow are only sparingly used. Fellechner (187), however, states that the blue beads are not liked by the Miskito and that the red and yellow ones are preferred by

1: Conzemius M-4, 5 (1921) 1932
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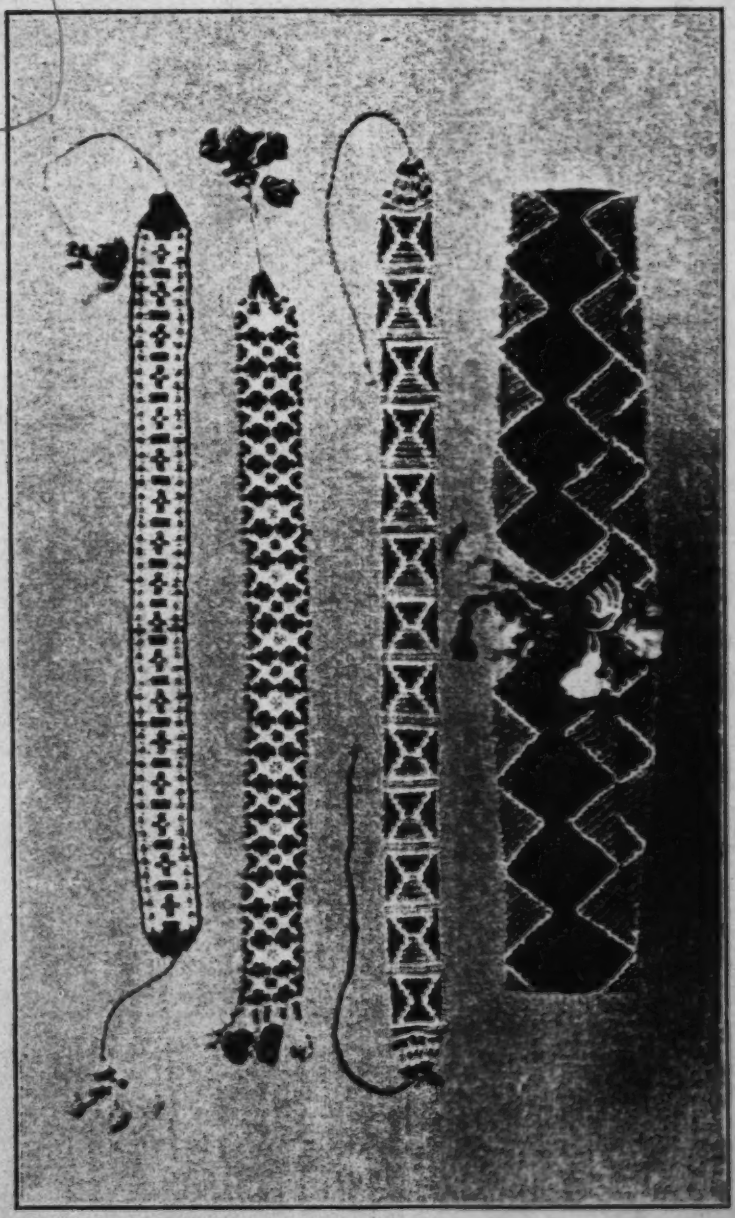

BEADWORK
Miskito and Sumu of Rio Coco.

[P. 54 B]

1: Conzemius M-4, 5 (1921) 1932
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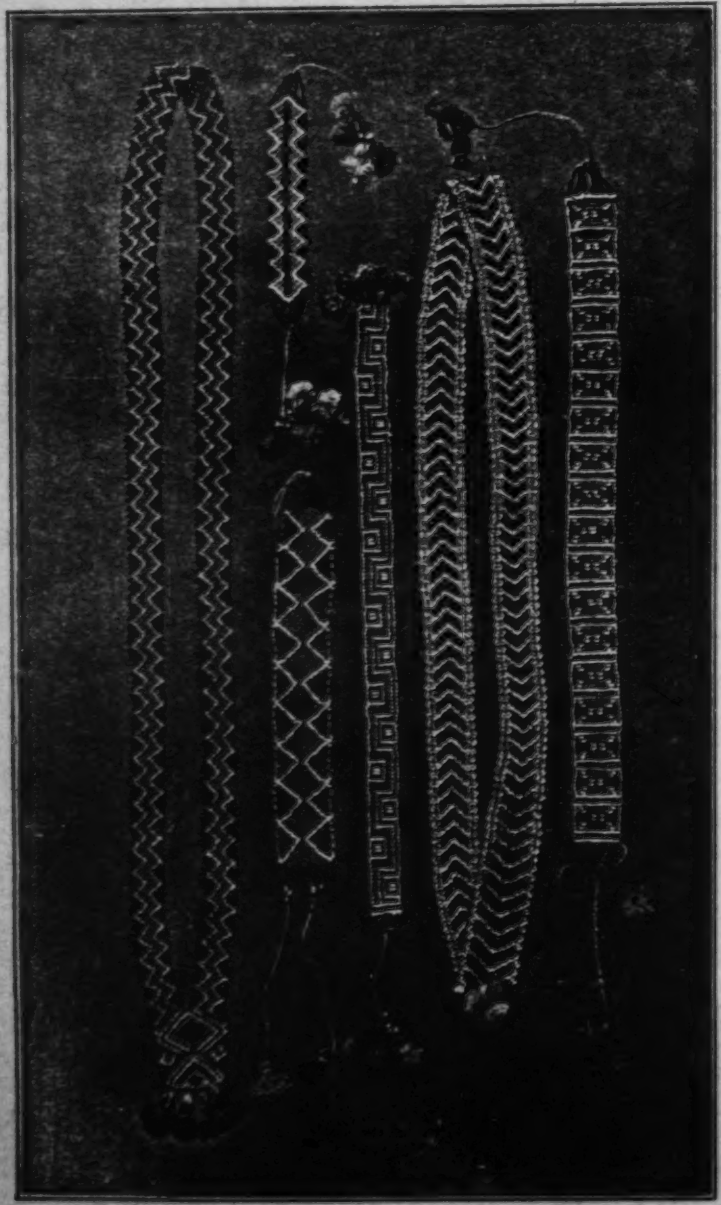

BEADWORK
Miskito and Sumu of Rio Coco.

[p. 54 C]

1: Conzemius M-4, 5 (1921) 1932
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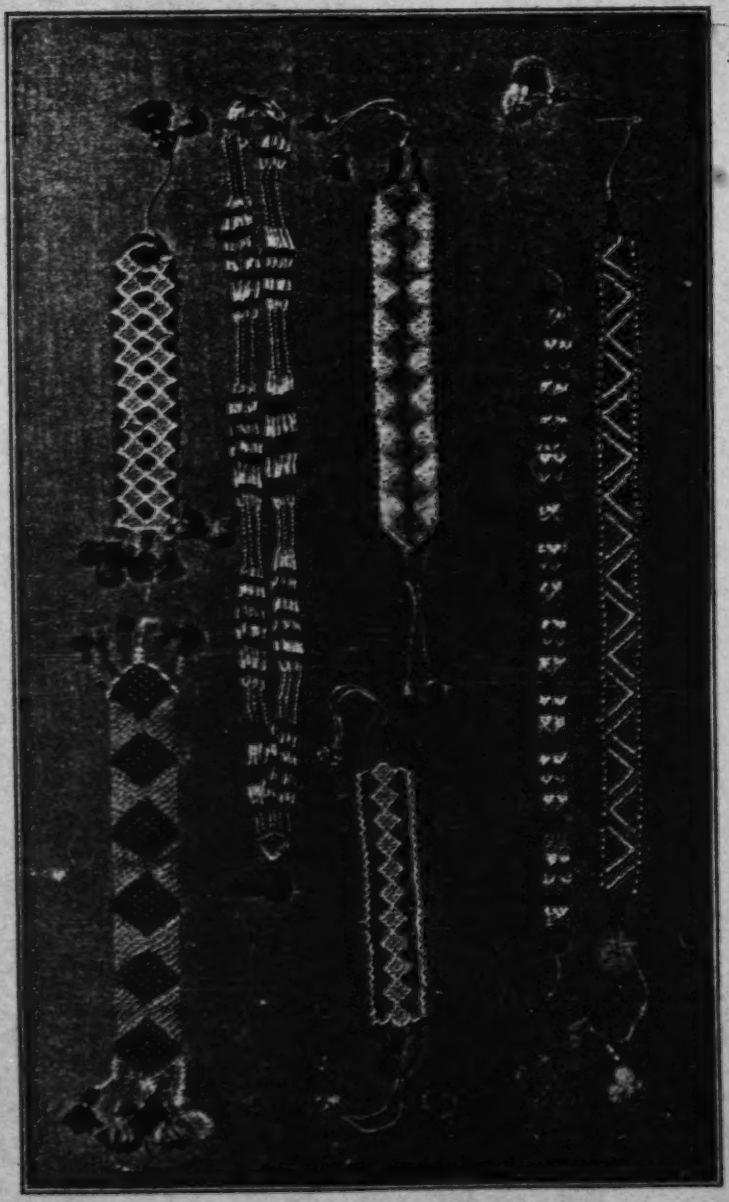

BEADWORK
Mískito and Sumu of Río Coco

[p. 54D]

2: Kirchhoff E-4 (no date) 1948
SA15 Mosquito SA15

342 time rectangular houses with a hip roof used by single families are built. The steep roof, thatched with palm leaves, was supported on posts. All houses have walls about 4 feet (1.3 m.) high. Lofts for storing food and for sleeping are made by laying split bamboo sticks across the beams.

352 Household furniture consists of mattresses of bark or deerskin, platform beds (*Paya* and *Northern Sumo*), sitting hammocks, wooden chests, three- or four-legged stools, and a notched-post ladder. Fires are built [354] of three logs on slightly raised mud platforms inside the houses. Stored 415 near these are cooking pots, bamboo tongs used to remove food from the fire, gourd containers and colanders, wooden spoons, ladles, and sections of bamboo used to haul water and to store beverages.

DRESS AND ORNAMENTS

291 Bark cloth was formerly the most common fabric, but it is now being replaced by cotton cloth, usually obtained by trade. Native cotton cloth was used largely for ceremonial and festive occasions. The *Mosquito* made blankets and clothing of palm fiber.

The male costume consists of a breechclout and poncho. The latter is tied under the arms and secured around the waist with a belt. Everyone went barefoot, but occasionally *Paya* men wore tapir-hide sandals and *Mosquito* men moccasinlike footgear. Women wore a knee-length, wrap-around, bark-cloth skirt, but the upper part of their bodies was nude. Children went nude until they were 8 or 10 years old, when they adopted a breechclout (*Sumo, Mosquito, Paya*). *Sumo* chiefs used a long tunic and a sash, apparently made of cotton. It was dyed and embroidered with crane feathers. These costumes, or modifications of them, are still [177] worn by the more conservative tribes, but commercial cloth is becoming more common and European styles are being adopted.

302 Men cut their hair short, but occasionally elder men left a lock at the back of the crown (*Mosquito*). In about 1850 the *Sumo* tied their hair into a queue, which was oiled or greased; at present they cut it short with bangs over the forehead. A crude comb was made of sticks tied together. Women cut the front hair in bangs allowing the rest to hang freely. The men attached feathers to their hair but women decorated ● [301] theirs with flowers and colored bands. At time of mourning the hair is cut off short. Both sexes devote considerable attention to their hair.

301 Nose pins and lip and ear ornaments of gold or turtle shell were worn. The *Mosquito* hung shell or brass plates from the lower lip. Conical or bell-shaped lip or chin ornaments were worn by the *Kukra*. Wooden plugs worn in the ear lobes were common. On festive occasions the *Mosquito* and *Sumo* wore either a cotton headband decorated with feathers or a cap made of bamboo decorated with feathers and with long, painted, bark-cloth streamers. The *Mosquito* hung metal or shell plaques and ornaments made of bone and feathers about their necks. *Sumo* women

2: Kirchhoff E-4 (no date) 1948
SA15 Mosquito SA15

wore tight cotton bands below the knees and above the ankles. Today 301
woven bands of glass beads are worn around the neck, wrists, and ankles. Straw hats are decorated with feathers and jaguar teeth (*Mosquito, Paya*).

Black paint is smeared over the body by the men (*Sumo, Mosquito,* 302
Paya) as a decoration and for protection from insects. Geometrical de- [751]
signs are drawn in red paint, mainly by the women. The *Sumo, Mosquito,* [53]
and *Paya* tattooed geometrical designs upon the face, arms, and breast. 304
The *Sumo* men made ornamental scars on their faces and chipped their teeth. All *Sumo* tribes except the *Bawihka* practiced head deformation. During infancy a folding flap of wood at the top of the cradle was tied firmly to the crown of the head.

TRANSPORTATION

Loads are carried with a band passing over the head (women) or 482
across the chest (men). Children are carried on the back in a blanket, [855]
the points of which are tied in front. [487]

The country has hunting trails but no roads. Most travel is done 501
in dugout canoes propelled with poles and broad-bladed paddles. Rafts are used for down-river traffic. Large keeled canoes, often equipped with a sail, are used at sea.

MANUFACTURES

Basketry.—Crude baskets, mainly of wickerwork, are made chiefly for 285
storage bins. Bark and silk grass fiber bags are very common. Bark fiber is used also to make tumplines, hammocks, and such.

Bark cloth.—Bark cloth is beaten out of ficus-tree bark with a grooved 287
wooden mallet.

Weaving.—Cotton is spun on a spindle, which has a whorl and is 286
rotated in a gourd. Coarse-textured but soft cotton cloth is woven on a two-beam loom. Thread was formerly dyed and designs were woven in the cloth. Sometimes feathers, particularly a fringe of white Muscovy duck down, were incorporated into the fabric.

Ceramics.—Pottery making has been described only from the *Sumo* 323
and *Paya*, although pottery was formerly made by all tribes. Women model small vessels out of a lump of clay but build up large ones with coils. They polish them with a pebble, dry them for several days, and fire them in the open. Pottery types include jars about 4 feet (1.3 m.) high, various types of jugs, water jars, small bowls, griddles, and tobacco pipes. All vessels have a convex base.

Miscellaneous manufactures.—Metates are still used by the *Paya* 445
and *Sumo*, and they have recently been adopted by the *Jicaque*, but the *Mosquito* are said no longer to use them. Metates are flat-topped boulders, which only rarely have a trimmed surface. Manos are round pebbles.

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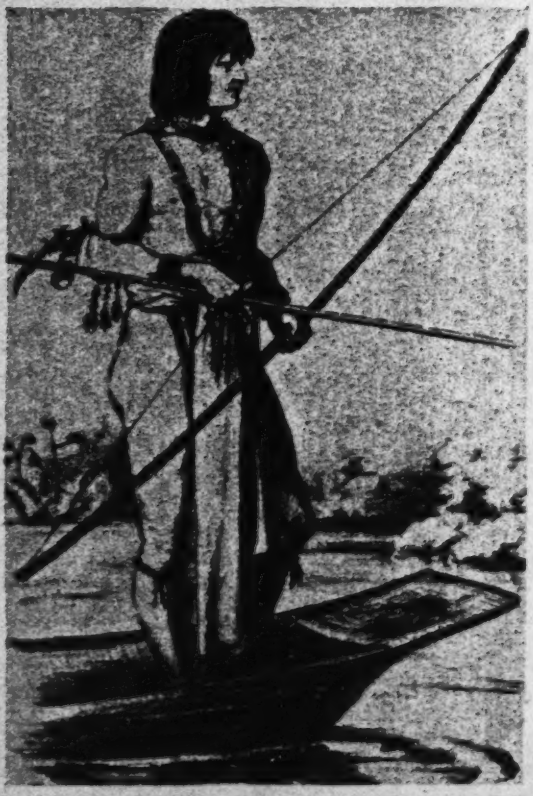

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PLATE 35.—Sumo and Mosquito Indians, Nicaragua. *Top: Sumo* man. *Bottom: Mosquito* village, Pearl Lagoon. (Courtesy American Museum of Natural History.)

[p. 228-A]

3: Pijoan D-5 (ca. 1945) 1946
SA15 Mosquito SA15

from the waist to the knees. Bark cloth is still used and is an excellent clothing material; tumu bark being the most commonly used. However, today both men and women obtain cheap cotton material from traders and with it fashion their clothes. No undergarments are worn. In former times gala costumes were worn at festivals; today the chiefs or head men will wear old coats obtained from foreign residents. Many Indian men buy hats, especially straw ones *(sombrero, sumruru, sumuru, trahat, tarahat)*. Women occasionally wear these hats, which constitute to them an ornament. Some Indians in villages wear footgear but this is rare. Most of them go barefoot. The washing of clothes is the women's work and it is done by beating the garments at river banks with wooden clubs *(tamtam)* and the use of soap made from the leaves and fruits of a small bushy tree *(Sapindus saponaria* L.).

In a previous report by Conzemius[1] it was stated that the black and red paint was applied to the skin as an ornament. This was in 1931; today this process is rarely executed although some still apply a reddish pigment (varying from yellow to brown) in order to protect against insects or the chapping effects of weather. The pigment is derived from the seeds of a shrub called annato (Spanish: *achote, achiote,* or *bija)* or rocour *(Bixa orellana L.)*. The seeds are removed from the capsule and placed in boiling water. The red waxy material which separates is collected and coagulates when mixed with the leaves of the *tisuat* tree. It is usually mixed with one of the native vegetable oils prior to use. Black paint derived from tree gums are used by the Sumu as well as colored clays. In fact, colored clays have gained considerable favor during these later years.

Tattoo is rarely seen among the Río Coco inhabitants, even though it was commonly used. It is achieved by the simple method of puncturing the skin with steel needles and the application of gun powder into the incisions. Today necklaces and other decorations are rarely seen. Bead and shell necklaces were observed only on a few persons in the upper Coco River. In general one sees a few trinkets used which were obtained from traders.

The men cut their hair short and some of the tribal elders leave a lock of it just back of the crown of the head. The women have long hair except in front where it is common custom to cut just above the eyebrows. This prevents the hair from entering the eyes. Both sexes devote much care to the hair and oil it frequently. The oil *(batana)* is obtained from the seeds of the oil palm *(Elaeis melanococca)* and is mixed with rather potent perfumes obtained from traders. From these traders they also obtain inexpensive combs and brushes.

Although body deformation was carried out by Sumu especially